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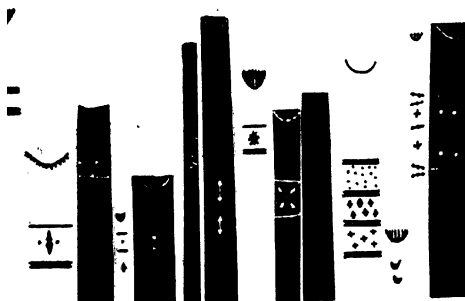
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AN INTRODUCTION TO
THE
LITERATURE OF
BRITISH DOGS

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Walter B. Hubbard
Oxford

Pontenay.

6th April 1949.

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THE OBSERVER'S BOOK OF DOGS
EVERYBODY'S DOGS
WORKING DOGS OF THE WORLD
DOGS IN BRITAIN
HOW TO LIVE WITH A DOG
THE PUZZLE BOOK OF DOGS
IL LIBRO DEI CANI (*In Italian*)

With Baron Leuhusen

HUNDAR (*in Swedish*)

With Brian Vesey-Fitzgerald and others

THE BOOK OF THE DOG



Et commence le prologue du
 laur de la chaise que fist le comte
 Dieudus de foys et seigneur
 de beart.
 Il nora et en
 honneur de
 dieu acateur
 de seigneur
 de toutes ch
 les en de son
 rendit au d'heur et du saint
 d'heur de tout la sainte munte

et de la vierge marie. Et de tous
 les saints et saintes qui sont
 en la grace de dieu. Je gasson par
 la grace de dieu surmonner pieu.
 Contre te foys seigneur de tout
 qui tout mon temps me suis deu
 re par d'heur en. m. d'heures. L'une
 est en armes. l'autre est en amos.
 Et l'autre si est en chaise. Et car
 des deux offices il y a en de mail
 leurs manieres trop que ie ne sup.
 Car trop de mailleurs chevaliers



AN INTRODUCTION
TO THE
LITERATURE OF
BRITISH DOGS

FIVE CENTURIES OF ILLUSTRATED DOG BOOKS

BY
CLIFFORD L. B. HUBBARD



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PONTERWYD
1949

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PREFACE

THE dog has thrust its nose through the apertures of literature and sniffed its way into even the most comfortable passages of the classics, there to settle and receive homage as only a dog can. From Homer who loved dogs to Joyce who was terrified of them, dogs have been in our good books constantly, and as they are such an integral part of civilized life they will remain.

The appearance of dogs in verse and prose has been the subject theme of many writers, and British dog lovers do not lack anthologies and appreciations—the scholarly essays of A. Croxton Smith stand out above all. And Hesketh Hubbard has recently given us an invaluable study of the dog's appearance in art, comparable to the studies of the horse in art by Lida Fleitmann and Lionel Edwards. But no one has yet contributed on the vast literature of the dog in its own rights, that is, the literature completely or mainly devoted to the study of dogs. There is no doubt that serious breeders of dogs study the available books on dogs (the activities of dog club libraries point this out clearly enough, as only one example); and bibliographers are well aware of the substantial number of dog books which existed in the Schwerdt, in the Lonsdale, and in the Tweedmouth collections (to name but three recently dispersed libraries). And yet as I say, we have nothing more than a rare article or two on the literature of British dogs to help us sort out the good from the bad dog books.

It is because of this that I wrote this introductory essay, although it is presented as the first word on the subject rather than a later one. The order in which

I have dealt with the more important works is chronological running through five centuries of books about or appertaining to dogs. There are allusions to other works, of course (natural histories and agricultural books), and it has been necessary to mention the many foreign treatises which were the source of most of our early works. Taking a very broad view of the relationship between British and French work, as an example, it is true perhaps to say with Denis Saurat that Chaucer only used French themes as Shakespeare used Montaigne, but with the specialist literature of dogs it is plain enough that our first writers from Edward, Second Duke of York, to Turberville exploited the existing French treatises to the full . . . hence my frontispiece portrait of Gaston de Foix, being the unwitting principal author of our first book describing breeds of dogs.

CLIFFORD L. B. HUBBARD.

PONTERWYD, 26th November, 1948.

I

EARLY HUNTING TREATISES

FROM even a rough chronological list of works in manuscript and in print dealing wholly or in part with the origin, history and uses of dogs it is apparent that little had been written prior to the late fourteenth century of any real value to the student of British dogs. The most important earlier references to dogs occur quite casually, in various chronicles, and especially in the ancient laws and institutes* in which dogs often figured with some importance, though, of course, the earlier works are in most cases of immense historical and artistic interest.

If we could but find them we would no doubt be interested in the codices of the thirteenth and earlier centuries, for these manuscripts would positively tell us much of the methods employed in their time in hunting with the aid of dogs, most of which animals were the progenitors of dogs universally used to-day for much the same purpose. Incidentally, the very early manuscripts on venery invariably mentioned the five or six contemporary varieties of hunting dogs and, most unfortunately for the student, as often ignored any breed which was not actually engaged in the chase.

Until the time of the publication in Latin of the researches of the celebrated Dr. Caius in 1570 (which we shall examine presently) the very titles of the early

**The Ancient Welsh Laws* codified by Hywel Dda in the early tenth century set a defined value on each Welsh breed of dog.

contributions dealing with dogs and their uses reveal the enormous interest in sporting dogs shewn by the sportsmen of Europe generally and the princes and nobility of central Europe in particular. *La Chace du Cerf*, c. 1250 and Guillaume Twici's *Art de Vénerie*, c. 1320, are exceedingly important hunting treatises in which various Hounds figure. What may be the first book in Spanish to deal with dogs, the *Libro de la Monteria*, written by Alphonso XI, c. 1350, was also one treating the sporting use of dogs. Two later works which were also written or dictated by reigning monarchs of the Middle Ages are the *Geheimes Jagdbuch* of Maximilian, c. 1499, and *La Chasse Royale* written by Charles IX. By a coincidence the publication of these royal treatises appears to have been delayed very considerably, for although Maximilian's brief advice was in print by the turn of the fifteenth century Alphonso's Spanish epistle was left unpublished until 1582, while Charles' French contribution remained on the publisher's shelf until 1625.

The latter half of the fourteenth century produced several manuscripts (some of which were exquisitely illuminated) of which the outstanding specimen is the *Miroir de Phébus*, an excellent example of craftsmanship and a truly representative piece of contemporary French hunting literature. This manuscript was based to a fair extent upon earlier works, some of which have been already mentioned in this chapter, including the *Poeme sur la Chasse* (particularly the second part) begun by Gace de la Vigne in 1359 at Hereford, and possibly the book usually known as

*Le Roy Modus** (the authorship of which is on good evidence credited to Count Tancarville). However, the *Miroir de Phébus* contains so much that is original that it easily became the outstanding sporting work of the period. Its author was Comte Gaston de Foix, Vicomte de Béarn, also known as Gaston III (son of Gaston II) or, by virtue of his passionate love of the chase, Gaston Phébus. Froissart describes this noble as a "brave, violent, and magnificent representative of the age of chivalry." Gaston de Foix was born in 1331 and died in 1391. In those sixty years he rescued the Dauphin during the notorious revolt of the Jacquerie in 1358 and was also victorious in a battle against the Comte d'Armagnac . . . all this in between his terrific hunting expeditions with his wife (Agnes, sister of Charles the Bad) and his celebrated Hounds, of which *Froissart's Chronicles* tells us he possessed no less than 1,600. It is singular that superlative warrior, noble and huntsman as was Gaston Phébus his famous treatise has become the greatest hunting book of all times, and the parent of the very earliest English contribution on venery.

So much then for the foreign literature of the dog upon which almost all the early treatises on dogs published in the English language were founded.

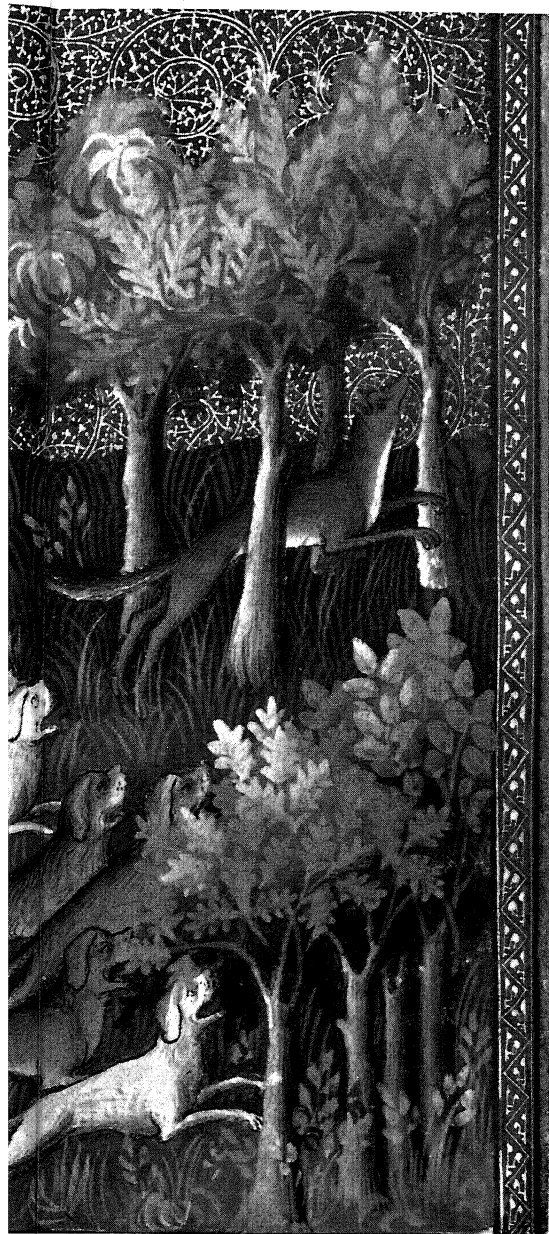
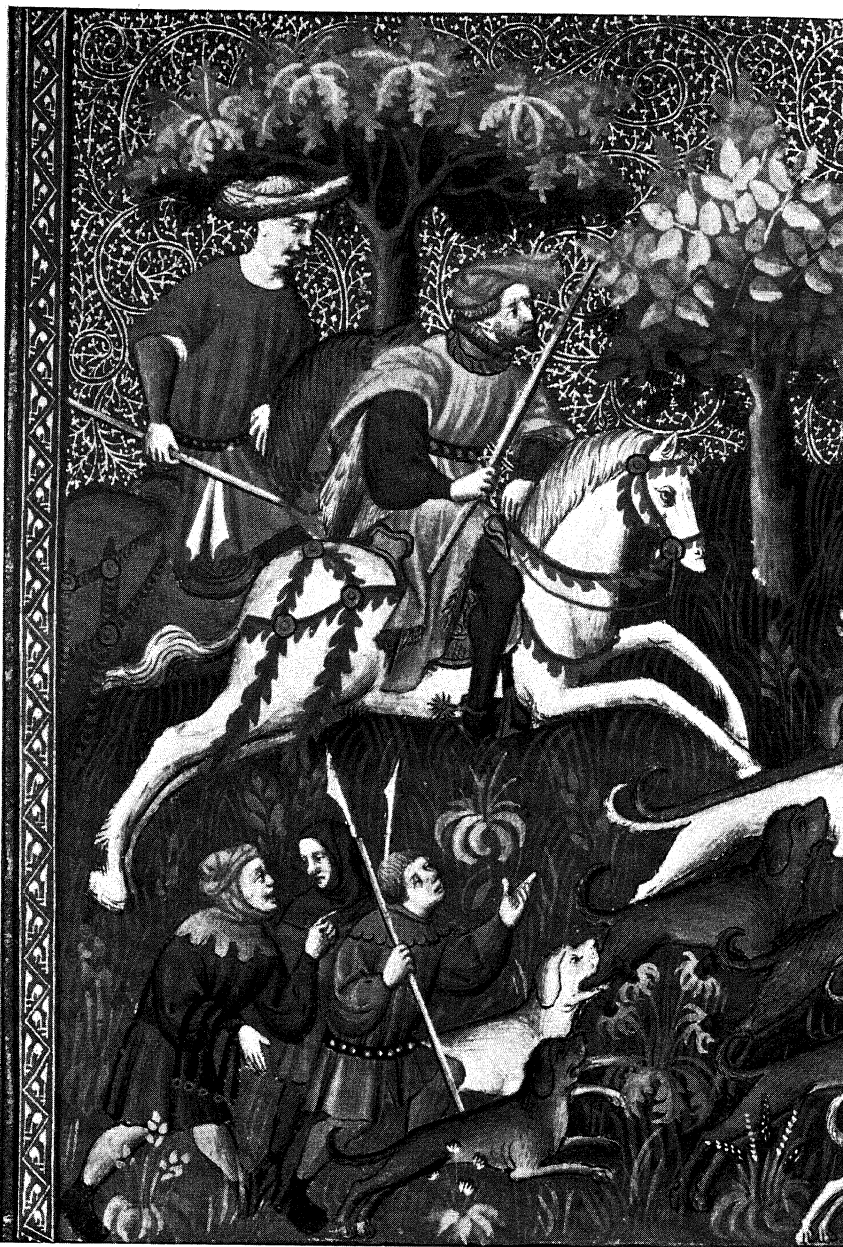
It is at this point in our survey that we arrive at what is the very first work on hunting to be written in English—the celebrated *Master of Game* by Edward, second Duke of York.

As far as the manuscript is concerned the few cynological writers who appear to know anything

*The full title is *Le Livre du Roy Modus et de la Roïne Racio*.

worth while about it agree that it was written between the years 1406 and 1413, although for several reasons it was not published until as late as 1904, having remained a practically inaccessible manuscript for some five centuries of time. This "litel symple book," of which only nineteen written copies exist, was almost a literal translation of the *Miroir de Phébus* (sometimes called *Livre de Chasse*), to which adequate reference has already been made. However, of the thirty-six chapters of the *Master of Game* five are the original work of Edward himself, and as such afford us considerable information on the hunting methods of Plantagenet England. Furthermore, Edward discreetly omitted many passages of the parent work which were likely to offend those not conversant with the more severe forms of hunting, and in the fifteen or twenty years which elapsed between the time when he received his copy of Gaston de Foix's work and the completion of his own he was also able to adjust quite a few material points in his translation.

Now for lack of energy to investigate into the authorship of the *Master of Game* it appears that almost every well-known English canine writer (from Jesse to Blaine, from Vero Shaw and Dalziel to Wynn, and even through the present century to several authors in 1945, one of which should certainly have known better) has attributed this book to Edmund de Langley instead of to Edward, second Duke of York—to the father instead of the son. Although Edmund was an "easy-going man of pleasure" who "wolde to hunte and also to hawekyng" (according to the *Dictionary of National Biography*, vol. xxxii, p. 111)



MS. f. fr. 616 : Bib. Nat., Paris

This illustration is taken from one of the illuminations of the celebrated treatise by Gaston de Foix. The manuscript was written in the fourteenth century but the illuminations were probably added about 1440. The illustration gives us a good idea of how Raches or "Running Hounds" were used in that time. Here we see four and a half couples of mixed white and tan Hounds. Four couples have apparently been slipped by the braconnier (extreme left), who carries the coupling leashes on his arm. The Rachys mentioned by Dame Juliana Berners were of the same type, and it was from hounds such as these that the English Foxhound has descended.

there is no excuse for even mentioning him in connection with the book, for although he held the office of "Master of Game" he had nothing to do with the sporting work of that title. The author was quite definitely Edward Plantagenet (Edward of Norwich), grandson on his father's side of Edward III and, on the maternal side, of Pedro the Cruel, and himself the holder of the office of "Master of Game" to his uncle, Henry IV.

We have not the space here to deal more than briefly with the *Master of Game* and its author, but it is interesting to note that the manuscript was written while Edward was imprisoned in Pevensey Castle for plotting against the King, not long after which he redeemed his name on the field at Agincourt, paying the supreme price.

As already stated the manuscript remained unpublished for some 500 years; and had it not been for William A. and F. Baillie-Grohman it would in all probability be as inaccessible to-day as it was before. The Baillie-Grohmans edited an excellent edition in 1904 based mainly upon the Cottonian MS. Vespasian B.XII in the British Museum and the (parent) MS. f.fr. 616 in the Bibliothèque Nationale. Both the first and second Baillie-Grohman editions of *Master of Game* are scarce, the first excessively so: this was a limited issue of 600 copies (half of which were reserved for the British Isles and the rest for sale abroad) the first ten of which were priced at £30 each, having forty-five exquisite plates and numerous other illustrations. The volume certainly represents a masterpiece of research, literary honesty and devoted

toil, and its appendix and bibliography add to its value as an important document on the uses, values and history of medieval British sporting dogs.

Of other fifteenth century contributions to the literature of the dog only two are outstanding, the later one of which is Maximilian's *Geheimes Jagdbuch*, c. 1499, a short rather pompous treatise which, of course, has no material bearing on the dogs of the British Isles. However, the slightly earlier work is quite another matter, for this is the famous *Boke of St. Albans* compiled by Dame Juliana Berners.

II

THE ST. ALBANS BOOK

IT is especially interesting to note that the *Boke of St. Albans* is one of the now priceless eight English incunabula printed by the anonymous school-master of St. Albans; works comparable with even those from the press of William Caxton. This book is supposed to have been written in 1481 but probably *much* earlier, although it was not printed until 1486 when its original published title was *The Boke of Haukyng and Huntyng*, being one of the earliest of English printed books. Certainly it is the first *printed* book in the English language in which dogs feature, and remained the only one for close on a century a second edition appeared in 1496 by Wynkyn de Worde, and a score or more further editions have since succeeded the original. Dame Juliana Berners* is supposed to have been the prioress of Sopwell nunnery, but the records of the priory for this period are incomplete—consequently little is known of the authoress of this metrical work, the first English book dealing with the then recognized breeds of dogs in the British Isles, though she is generally claimed to be the daughter of Sir James Berners who was beheaded in 1388 for his activities against Richard II.

The 1486 edition of this work dealt only with hawking, hunting and coat-armour, but the second

*A *berner* was originally one who fed bread to dogs, and who in the time of the authoress held office as a huntsman or kennelman of some standing.

edition of ten years later included an added treatise on fishing . . . this probably an addition of Wynkyn de Worde's in order to make a general sporting guide of the book. Of the three original subjects dealt with by the authoress it is probably only the section on hunting which can honestly be said to be her own original compilation ; and even so the authority for this mainly rests on her signature at the end of the chapter (folio f. iiii, 1881 fascimile edition), "Explicit Dam Jolyans Barnes in her boke of huntyng."

The *Boke of St. Albans* is not particularly illuminating on British dogs of the fifteenth century, nor is it especially embracing in its classification of the known breeds, but what it obviously lacks in these respects it balances with quaint prescriptions for the hunt and many a pertinent pen picture of contemporary dog types the latter in some cases appearing to be more the ideal than the actual. The poetic description of the Greyhound (reverse of f. iiii) entitled "The propreteis of a goode Grehound,"* from which Caius is believed to have drawn the famous portrait first published in Conrad Gesner's *Icones Animalium*, 1553, is given below :

A Grehounde shulde be heded like a Snake.

and necked like a Drake.

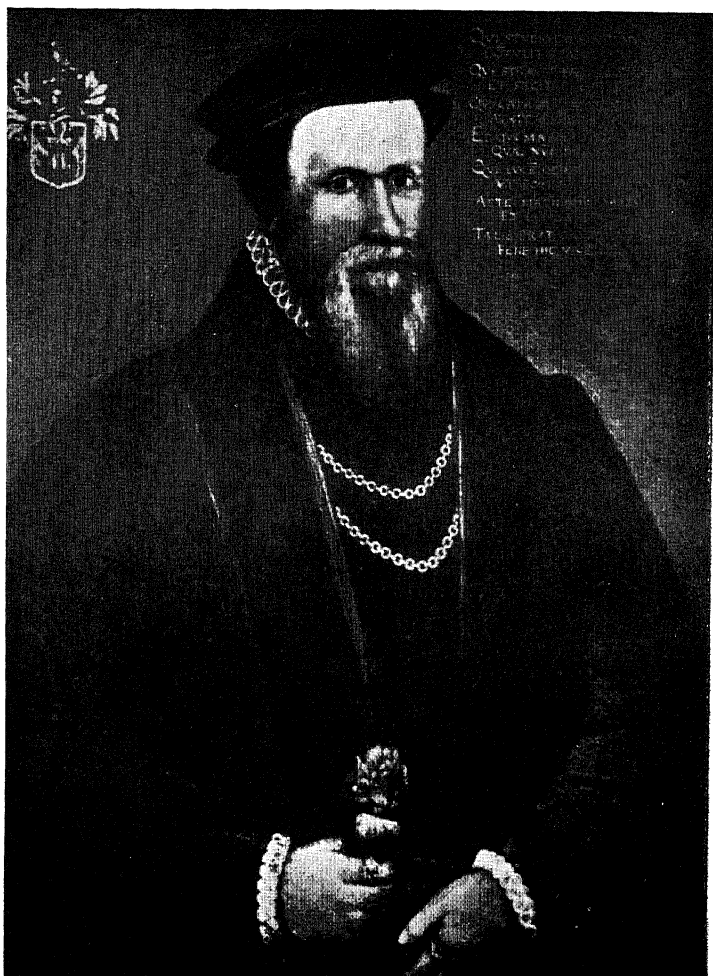
Foted like a Kat.

Tayled like a Rat.

Sydid lyke a Teme.

Chyned like a Beme.

*The variation in the spellings "Grehound" and "Grehownd" are typical of the period and consequently of as little importance as the nominative plural "houndis," "houndes" or "houndys." As the passage given above has very seldom been quoted correctly I have copied it *verbatim*.



By courtesy of the Master and Fellows of Gonville and Caius College, Cambridge

PLATE 2. JOHN CAIUS

John Caius (sometimes known as John Kays or Keys) wrote what became the first book devoted entirely to dogs. Caius was the second founder of the Caius (later Gonville and Caius) College, Cambridge, and was also physician to Edward VI, Mary and Elizabeth, successively. This portrait is taken from the book Dogs in Britain, published by Macmillan and Co. Ltd.

The Greyhound was, of course, extremely well known in fifteenth century England. Consequently when Dame Berners gave her list of breeds (one cannot be sure whether the list is her own or a space-filler lifted from another source by the printer) it began "Firft ther is a Grehownd, a Baftard. a Mengrell. a Maftyfe. a Lemor. a Spa/nyell. Rachys. Kenettys. Teroures. Bocheris houndes. Myddyng dogges. Tryndeltayles. and Prikherid curris./ and fmale ladies popis that beere a Way the flees and dyue/ris fmale fawlis".

Now exactly what all these dogs were we do not yet know, though several can be recognized easily enough. Certainly some of the breeds Dame Berners listed so long ago are with us in the British Isles still: the Greyhound, the Mastiff, the Spaniel group, and many Terriers, and "Tryndeltayles" . . . by which she probably meant long-tailed Sheepdogs such as Collies and Welsh Sheepdogs. These are not, of course, purely native breeds but they have been in the British Isles for a very long time; in any case it is significant enough that Greyhounds and Mastiffs were widely known as such even five centuries ago, and that they took the lead in the first list of known breeds of dogs in Britain at the time. The *Boke of St. Albans* table of breeds was widely accepted, and by the sixteenth century it was well known; and fragment though it was it nevertheless remained the sole printed contribution on dogs in English until 1576 when Fleming published his "translation" of the Caius manuscript on British dogs. Beyond this it is only fair to bear in mind that, although the Fleming treatise went a good deal further in its classification and cataloguing of

THE LITERATURE OF BRITISH DOGS

dogs, when Shakespeare introduced dogs into his *King Lear* (Act III, Scene VI, l. 71), 1606, he founded his reference on the Berners list : “ Mastiff, greyhound, mongrel grim, Hound or spaniel, brach or lym ; Or bobtail tike or trundle-tail ”.

III

DR. CAIUS' CONTRIBUTION

THE next work treating of dogs of the British Isles was one written in Latin by the learned scholar Dr. Johannes Caius (sometimes known as John Kays or Keys). This treatise was written by Caius expressly for his friend Conrad Gesner, the naturalist, for inclusion in the latter's large work on natural history. The treatise was also published separately, in 1570, under the title *De Canibus Britannicis* (the full title is, as was then customary, much longer but this is the correct abbreviated title). This contribution was based in part upon information given to Caius by sporting gentlemen known to him at Court, and represented a revision of a letter written to Gesner in 1565 on the same subject. Considerable information on British and foreign dogs had been worried out and put into this treatise by Caius, and accordingly it was accepted as a standard work on dogs and a substantial improvement on the *Boke of St. Albans*.

Caius himself was universally recognized as a scholar of the first grade. His contributions to medical science were valuable, and he was the physician-in-chief to Queen Elizabeth. Moreover, he was the second founder of the Gonville and Caius College, Cambridge, and Master of the College from 1559 to 1573.

In his treatment of dogs Caius went as far as he could, and begged Gesner not to publish his earlier correspondence on the subject until his study had been

completed as far as possible. However, in 1570, the published "winding up" of his finished letter to Gesner reads: "I have waded in this worke to your contentation, which delay hath made somewhat better and after witte more meete to be perused." The final list of "Englifhe dogges" drawn up by Caius was guardedly edited, as Caius found (as even present-day authors find) that the majority of contemporary breeds had several synonymy. However, Caius classified his various dogs into groups according to their uses and nomenclature*; and even if this was not perhaps as scientifically correct as it might have been, it was at least far more satisfactory than the classification by shade of colour (!) carried out two centuries later by Pye in his *The Sportsman's Dictionary*. But in order to study Caius' work and to appreciate the value of his contribution it is necessary (unless the student is quite at home with Caius' original Latin) to employ the "translation" of the treatise, as published by Fleming in 1576 called *Of Englifhe Dogges*.

The *De Canibus Britannicis* of Johannes Caius and the *Of Englifhe Dogges* by Abraham Fleming came to us practically hand in hand—and they are even still as indivisible to the unlettered student as they were in Elizabethan times. To divorce one from another is neither practicable nor desirable, for whilst Fleming's work is so much his own that it can with some reason be regarded as an independent contribution, it should not be forgotten that it was intended as an interpretation of the master-work of Caius . . . the fact that it is an interpretation rather than a literal translation

*See *Dogs in Britain* (1948), p. 14, for classification.



From the author's collection

PLATE 3. HARE HUNTING IN THE 17th CENTURY

Signed by both the designer and engraver this plate of "Hare Hvnting" by Francis Barlow and W. Hollar, published in London in 1671, captures the intense excitement of the chase. The activity of the sixteen couples of Harriers, the fortunate riders and the four not so fortunate foot-runners promise the hare a lively run. The original plate bears a subscribed quatrain :

*"The timorous Hare, when Started from her feat,
by bloody hounds, to faue her life soe Sweet,
With Seuerall Shifts, much terrour and great payne,
Yet dyes fhe by their mouths, all proves but vayne"*

does not detract from its close kinship with the parent work, or its extreme value as an instrument of investigation of the master-hand.

Therefore the observation of Caius on the dogs of the British Isles may best or most easily be followed by a study of Fleming's book. The title page of this famous little work, the first printed English book devoted *entirely* to dogs, reads: *Of Englishe Dogges, the diuerfities, the names, the natures, and the properties.* It claims to be "A Short Treatise written in Latine by Iohannes Caius of late memorie, Doctor of Phisicke in the Uniuerfitie of Cambridge, And newly brawne [drawne—C.H.] into Englishe by Abraham Fleming Student." The books have, it appears, been "Scene and allowed. Imprinted at London by Rychard Iohnes, and are to be folde over againft S. Sepulchres Church without Newgate, 1576." It is not generally known that Fleming in his verbose and extravagant inscription dedicated the work to "his especial patron, E. Perne, most worthy Dean of Ely Cathedral church," who, as our author reveals, "shone on me as a ruddy star" . . . "This fact, by Jove, does not move me lightly," Fleming added in gratitude!

The original Latin version was reprinted time and time again, yet poor Fleming's devoted labours remained in the first edition until as late as 1880 when Bradley's of the Strand issued an edition which has since been reproduced in facsimile in the U.S.A. as late as 1946.

It is interesting to see in his preamble that Caius stated:

	A gentle kinde, seruing the game,
All English Dogges	A homely kind apt for sundry
be eyther of,	necessary, vses.
	A currishe kinde, meete for many
	toyes.

The "gentle kinde" naturally included the various sporting breeds then in the British Isles; the "homely kind" (note variation in spelling—see footnote, p. 8) were mainly "The shepherds dogge (and) The mastiue or Bandogge. These two are the principall"; and the "currishe kinde" was the only group willing to embrace the canine miscellany that remained, such as Wapps, Turnespets and Dauncers. It is worth observing from this brief catalogue that the Sheepdog of the period (the "Shepherd's Dogge or *Canis pastoralis*") was regarded as superior to the mongrel yet of a lower station than the sporting dogs and some pet dogs then in the British Isles.

The first translation of this famous table of breeds into Welsh was published in 1858 from Denbigh. This was in the article "Ci, Cwn" in the second volume of *Y Gwyddoniadur Cymreig*, edited by John Parry of Bala. Parry went to considerable length to interpret Caius correctly and in a generous survey of the history of British and foreign dogs even translated breed names into Welsh, some, I feel certain, for the first time. The entire Caius table is translated; of the Welsh breed names "Mastiffgi" strikes the scholar as a poor attempt (Sir John Rhys of Ponterwyd would certainly have done better than that), but the remainder are widely accepted and used wherever the Welsh language is employed.

IV

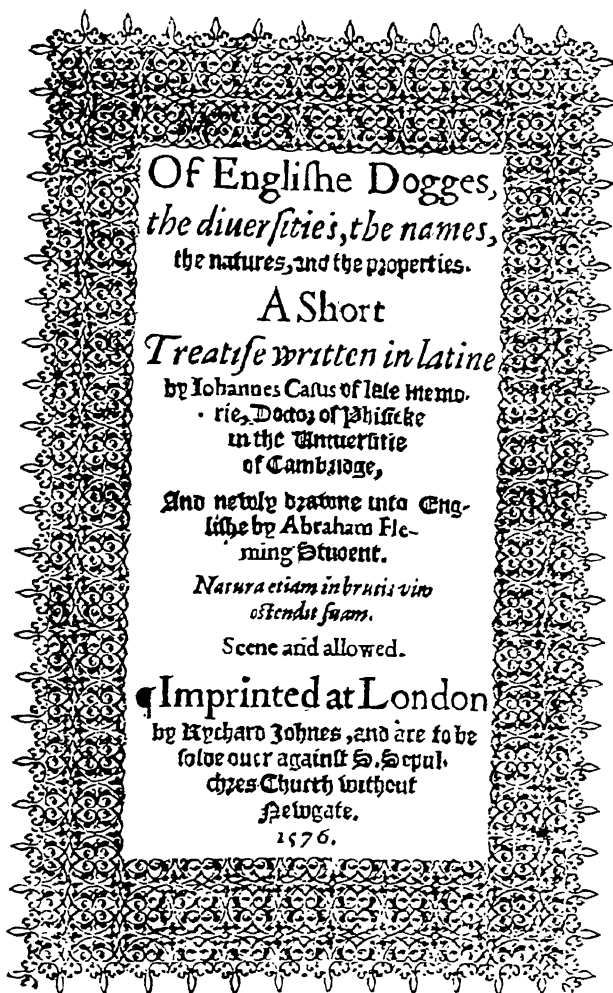
TURBERVILLE AND MARKHAM

EUROPEAN hunting books were, of course, being published in Caius' time. Few of these, concern us however, for they, like the earlier works, are mainly devoted to the rules of the chase, the seasons in which beasts might be hunted, the horn music to be played and the instruments to be employed: what dogs enter their pages are principally restricted to some rather ponderous Hounds (named according to colour or locality), the ubiquitous and inevitable Greyhounds, and various Spaniels, mainly Dutch, German, French and Italian breeds. Few British breeds feature in the foreign books of the sixteenth and earlier centuries.

Occasionally, however, chance references occur to British dogs, but few prove to be accurate. We have not the opportunity to mention more than a single example—but it is typical of the period. This occurs in one of the drawings by Stradanus published in the *Venationes* of 1578, engraved by the Galle family, but drawn probably about 1570. The plate's legend describes rabbiting with the aid of the "swift English small dog," and shews four of the "breed" engaged in the hunt—a fifth dog which apparently has had enough for the day sits on a horse's crupper while rider and mount return home! Another dog is leaping towards its seat ready for home . . . the postillion transport of these dogs suggests that Stradanus had been advised that small Beagles (Pocket Beagles) were carried that

way in England (though this custom is about all that is English in the picture). The importance of the picture (one of the large collection formed by Baillie-Grohman and reproduced in his *Sport in Art*) to us, however, is in the fact that although armed no doubt with some information on the "swift English small dog" Stradanus, like Lonicer, Hans Bols, Aldrovandus, and many others, nevertheless portrayed the dogs according to his own conception, with the result that they resemble some Dachshund-Pinscher crossbred rather than the sixteenth century Beagle. All five dogs are drawn in the typically generous Flemish style, as podgy a set of pups as one could find in any interior scene by any artist of that particular genre. The lesson of this example lies in the importance of not placing too great faith in the delineations of any breeds of dogs (especially in the early schools) executed by non-native artists.

One of the earliest illustrated English books on hunting came out about this time. This is *The Noble Arte of Venerie or Hunting*, by George Turberville, published in 1575. Itself "stuffed up with more Errors than Truths," as Blome a century later described it, the book has been wrongly described more consistently than any other English sporting work. The short title is *The Art of Venerie*, and it is often quoted thus, but the date and author usually described it, 1576 and Turberville, respectively, are incorrect. The book has partly caused its own mischief, as apart from an almost concealed colophon which reveals it was almost certainly printed in June 1575 it bears none of the information usually printed on a title page.



From the author's collection

PLATE 4. THE FIRST DOG BOOK IN ENGLISH

Having been "Scene and allowed" the first dog book printed in English duly made its appearance in 1576, being the modified translation by Abraham Fleming of the book by John Caius. This illustration is of the title page of Fleming's book. It is to-day excessively scarce and fetches an auction price many times that of the original Latin work by Caius.

Sometimes it is found alone, but generally it is bound together with Turberville's *The Booke of Faulconrie or Hawking*, 1575—the second editions of these two compilations (1611) are also generally bound together. As *The Noble Arte of Venerie or Hunting* has little to say on dogs of the British Isles, and is practically a word for word translation of the French work *La Vénerie*, by du Fouilloux* (1560-1), it is of relatively small importance to us. Besides, as the one-tenth of Turberville's book which was not written originally by du Fouilloux is (or at least suspiciously appears to be) the work of Carcano, Carsyon, Clamorgan, Malopin, Artelouche and Vicentino, it can hardly lay claim to being a true account of hunting in Britain! . . . as an arch-cribber, Turberville did much to further harm the already degenerate literary morals of the time.

About the turn of the sixteenth century we find another instance of where a French work is published in English still retaining its title. This is the *Maison Rustique* of Stevens and Liebault, which, in 1600, was issued as *Maison Rustique* by Richard Surfleet . . . in this case more a translation above board, however, than an unblushing plagiarization as in Turberville's instance. Incidentally, the Surfleet work was issued again in 1616 under the editorship of that prolific hack-writer Gervase Markham, and with the sub-title of *The Country Farme*. On approaching Markham's

*Jacques du Fouilloux, whose *La Vénerie* became a "Sportman's Bible" in several languages, is famous as the jovial sportsman and poet, gallant and scallywag, who when welcoming his King on passing thru his province turned out with no less than fifty of his sons behind him—one of whom was his legitimate heir!

peak period (about 1620) we find a series of indirect references to dogs of the British Isles appears in a work now exceedingly rare and seldom found in a sportsman's library, namely, *A Treatise and Discourse of the Laws of the Forest*, by John Manwood, published 1598.

This book, which Schwerdt described as "The first treatise of English Forest Laws, and invaluable to students of ancient sport" in addition to having been a good friend to Shakespeare as a source of forest lore has proved a veritable mine of information on the use and misuse of British dogs from the time of Canute until (in its fourth edition) Queen Anne. Manwood was a Justice of the New Forest, and the esteem in which his work is still held has proved him to have been a most careful writer. The author's copy of this work, is of the second edition, that is, the 1615 issue, having twenty-five chapters instead of the original twenty. The three chapters on "Of keeping of dogges within a foreft" (itself having twelve sections), "Of Hawking and Hunting within the foreft," and "Which are beasts of foreft, or beasts of venerie" reveal a wealth of detail on the ancient custom of expeditating and hambling dogs likely to pursue the kings' game in order to prevent their doing damage. Greyhounds and Mastiffs were particular sufferers under these excessively harsh laws. A study of Manwood's excellent work is commended to any assiduous student of the history of the British dog.

Now it is a strange fact, but one which nevertheless is painfully apparent, that after the work of Fleming in 1576 not a single English dog book appeared until

1800—an unbridged gap of two and a quarter centuries. In both the seventeenth and eighteenth centuries a few contributions on dogs appeared, it is true, and, of course, a good number of country-life and sporting works in which dogs were featured came from the presses of Paris, Leipzig, Nürnberg and Madrid, but none of these was a specific treatise on dogs in English. The *Cynographia Curiosa*,* of Paullini, first published in 1685, goes a long way towards being an exhaustive treatise on dogs, their physiology, classification and breeds, management, and uses, but has little on British dogs further than Fleming.

A few dogs of importance to us appear during the seventeenth and eighteenth centuries from rather unexpected sources, namely, Topsell's *The Historie of Four-footed Beastes* (1607), Aldrovandus' *Quadrupedibus* (three volumes of his great work on natural history, 1638-67), Cirino's *De Natura et Solertia Canum* (1653), an anonymous *Book of Beasts* (1665) consisting of illustrations only, Riedel's *Icones Animalium* (an important work of 1780), and the excellently illustrated history of *British Quadrupeds* (1790), so famous for the exquisite and almost cynologically accurate woodcuts by the Newcastle engraver, Thomas Bewick.

In addition to the references to some British types by foreign naturalists, there are many others to be found (by the diligent searcher) in the annals and chronicles of travellers, historians, and diarists, such as

*This rare book was apparently unknown to Ash and Watson. It certainly deserves a translation, for the wealth of information in it is largely original and of importance. This is the first book to my knowledge to refer to the Dachshund by name, antedating Ash's reference to an eighteenth century work by sixty-eight years.

Holinshed, Hentzner, Nichols, Stow, Blount, Crouch and Strutt (though the latter should not be relied upon too much), and, of course, the inimitable Pepys, who mentions dogs *far* more often than is generally realized. All these writers should be consulted closely in any study of the more vulgar forms of "sport" in which British dogs played an important part; from Queen Elizabeth to Queen Anne, bull-bear- and horse-baiting was carried out extensively in England, and as Mastiffs and Bulldogs had a high value during this morally degenerate age, the contemporary historians should certainly not be overlooked. However, the point in referring to these naturalists and chroniclers of the late sixteenth to the early nineteenth centuries lies in emphasizing the fact that although not a single English book solely on dogs appeared between 1575 and 1800, the torn fabric of canine literary history may be patched in a fashion provided the student is assiduous enough. Even the travelling minstrel may become a source of information, as with John Taylor, alias "His Majesty's Water Pot,"* whose account of hunting published in the *Pennyles Pilgrim* (1620) throws light on the Scottish Deerhound, or as Taylor calls it, the "strong Irish Greyhound".

If in studying the history of British dogs the student is able to keep a critical eye on him, Gervase Markham will be found a considerable source of information (and amusement) on British sporting dogs. The danger of Markham lies in his having copied, and believed, much

*Making allowance for the frank humour of the period I am inclined to the belief that Taylor was His Majesty's Water *Post* rather than His Majesty's Water *Pot*. The date 1618 which is usually given for his work is not correct.



From the author's collection

PLATE 5. REINAGLE'S WATER SPANIEL

From this J. Scott engraving of a painting by P. Reinagle, A.R.A., we see the Spaniel used by wildfowlers of the time was much like the Springer Spaniel, except that the coat was rather curly. In the coloured copy from which this illustration is made the dog is a rich liver and white. Although it is generally described as being from Taplin's The Sportsman's Cabinet (1803-4) this is one of the original twenty-eight Reinagle plates which was omitted in later issue of the book.

from early writers concerning dogs : his output was so enormous and his caprices so energetically applied, that it is not an easy matter to sift the wheat from his chaff. An author and poet, even in the reign of Queen Elizabeth, "G.M.," as he signed many of his editions, shewed a keen interest in country sports, and from 1595, when he "reduced into a better method" *The Book of St. Albans*, for at least forty years he turned out many revisions and compilations on varied rural subjects, from *Countray Contentments* (1611) to *The Art of Archerie* (1634). His most important works to us are the *Countray Contentments* (consisting of the arts of riding, hunting and hawking—Ash's date of 1615 is really of the third edition), *Hunger's Prevention ; or the whole Arts of Fowling by Water and Land* (1621), and an undated thumb volume, *The Young Sportsman's Instructor*. According to Harte, Markham, whose thefts were innumerable, had stolen "some very good things, and in great measure preserved their memory from perishing". It is ironic that hard-up-and-happy Markham's work paid little dividends enough in his time, and yet to-day his *The Gentleman's Academie* commands a price of £150.

Markham appears to have sown the seeds of a vast crop of general sporting books which one might term "Sportsman's Companions"; these appeared from the third quarter of the seventeenth well into the nineteenth century; some remained in their first editions, yet others proved immensely successful. As the majority of the earlier books of this group do not treat the British breeds in any detail, and reveal little that was not already known of their origin and history.

it is not intended here to more than very briefly mention the few outstanding works of the group.

Without doubt the most successful book in English in the 1670's was *The Gentleman's Recreation* by Nicholas Cox, first published in 1674. This was mainly a well assorted series of extracts from earlier writers, English and French, "rectified by the Experience of the most skilful Artists of our Times" (*sic*) compiled by Cox when he was not much of a naturalist, but well versed as a publisher "over against Furnival's Inn Gate in Holborn". Cox was one of the first British writers to advocate the use of "a different Hound for every chase," and although his descriptions of his dogs appear to have originated out of the imaginations of Turberville and Markham the book contains much good sense.

Another *The Gentleman's Recreation* appeared in 1686—this book edited by and printed for Richard Blome. Cox's book of the same title saw its third and much enlarged edition come out in this year, but the two books sold well enough nevertheless. Blome only edited his work it is true, but he edited it well, and, moreover, with the eighty-seven plates, three of which were designed by Francis Barlow,* presented English readers with a well-illustrated and fairly comprehensive work in which horsemanship, hawking, hunting, fowling, fishing and agriculture are dealt with in two main parts . . . a third part on the forest laws was added to the second edition (1709). Blome spent

*Reproductions of plates designed by Barlow have also been published by Watson in *The Dog Book*, (1906), Baillie-Grohman in *Sport in Art* (1919), and Ash in *Dogs: Their History and Development* (1927) and *The Practical Dog Book* (1930).

four years preparing his volume, and it is to his credit that he engaged Barlow to design several of the illustrations, thus raising the artistic level of the British sporting book to that of foreign publications. Barlow's most famous animal etchings are those of which most perished in the Great Fire of London in 1666 (the *Aesop's Fables*, published that very year), but another scarce series is the twelve plates entitled *Severall Wayes of Hunting, Hawking and Fishing according to the English Manner*, published in 1671, of which five were probably engraved by W. Hollar—the entire set is reproduced in half size in *Sport in Art* (1919, pp. 198-209).

Now, although some sporting dogs of the British Isles appeared fairly regularly in text and illustration during the rest of this period (that is, until 1800), it would be quite impossible to treat either them or the publications in which they appear at length, and so we must pass over the general sporting books of Giles Jacob, Thomas Fairfax, Arthur Stringer, William Blane and W. A. Osbaldiston without further reference. The pamphlet of a half-dozen "instructional letters" of John Gardiner (the forerunner of several similar publications), and the verbose volumes by "Experienced Gentlemen (of Dublin)," "A Gentleman of Sussex," "A Country Squire" and "A Person of Quality" must also be neglected in a book of this compass. The only two publications of the eighteenth century as yet not mentioned and at the same time deserving recognition as having had a lasting influence on the use of British sporting dogs are the *Field Sports* ("Humbly addressed to H.R.H. the Prince")

of Somerville (1742), and the better-known *Thoughts on Hunting*, a series of letters to young sportsmen by Peter Beckford (1781). Somerville is probably the most frequently quoted poet in hunting literature, and his *The Chase* (1735) has provided a source of material for many a sporting anthology. Beckford's book became a hunting classic and ran into many English and foreign editions. Beckford hunted as well as wrote and had a fine pack of Foxhounds, which was painted by Sartorius—the picture (reproduced in Shaw-Sparrow's *A Book of Sporting Painters*) shews twenty-one and a half couples and the hunt Terriers.



From the author's collection

PLATE 6. BRITISH SETTERS, BY SYDENHAM EDWARDS

Sydenham Edwards, son of a Welsh choir-master and organist, was responsible for the most important dog book of the nineteenth century. His Cynographia Britannica (from which this illustration is taken) was the first British dog book to have coloured plates. The work was never completed and is extremely scarce. Although the book itself is dated 1800 (it was originally issued in parts) the plate dates vary, that of the Setters being 1805. The three breeds above are the English (foreground), Irish (centre) and Gordon (or Scottish) Setters.

EDWARDS AND TAPLIN

THE opening of the nineteenth century immediately presented what has now become one of the rarest of dog books printed in the English language, and, moreover, one of the most important of all books on dogs in the British Isles. This work is the *Cynographia Britannica* by Sydenham Edwards (son of a Welsh organist), published in 1800*—the first dog book to be illustrated by coloured plates. The set of twelve coloured engravings were drawn from life by Edwards and “Coloured Under His Immediate Inspection”. The plates are, of course, the most vital feature of the book; indeed they are of the highest order, considering the period and its difficulties. The artist has not only escaped from the conventional treatment and pose, but arranged his subjects in delicately balanced groups after the style of vignettes. It is possible, of course, to find fault with the plates, and if most dogs do shew the round, dilated eyes so noticeable, it is worth remembering that Reinagle, Edwards’ contemporary, portrayed his dogs very wide-awake, too; and after all this point is scarcely of any greater importance than the monotony of the “four-and-a-double” gates included in Barlow’s etchings of an earlier period.

*The date 1800 is generally accepted as correct, especially as it appears on the title page, and the Newfoundland engraving bears the imprint 1803, but other plates are dated earlier and later, the Setter and Mastiff plates being dated 1805.

The *Cynographia Britannica* illustrated as many as twenty-three distinct varieties of dogs in the twelve plates already described, the distinguishing features being in most cases readily discernible. Of these types, fourteen are certain British in origin, the Terriers, Setters, Bulldogs, Mastiffs, and Spaniels are easily recognized as early specimens of breeds existing, and in a few cases flourishing, to-day. It is not essential to this book to describe in detail each of the plates : it is sufficient to sum up on Edwards' work and repeat that although it is only the second *dog* book to be published in English, it represents one of the most advanced publications of its time in any field of natural history, being to the cynologist what Gould's exquisite plates are to the ornithologist. Almost all the Edwards plates have been reproduced* (mainly during the present century) and may be seen in the major works of Vero Shaw, Watson, Asht† and Hutchinson.

It will be noticed that so far all the books published, in which British dogs feature, are of a sporting nature, either directly concerned with the chase or dealing very widely with country sports and pastimes. And during the first half of the nineteenth century, the publication of sportsmen's vade-mecums was intensified with vigour. Indeed, it was not until the last half of the century when dog shows were popular,

*A detailed chronological list of the reproductions of each plate appears in my forthcoming *Bibliography of British Dog Books*.

†Of Ash's reproductions the best, of course, are in his *Dogs : Their History and Development*, and these may be examined easily without the aid of the hand-lens recommended (by Ash himself) for use with his *The Practical Dog Book*, where most illustrations are hopelessly inadequate as far as size is concerned.

that dog books began to treat all classes of dogs, and their general history, management and illnesses. After Edwards' pioneer coloured work several English books of importance appeared, and some sincere efforts of research were published.

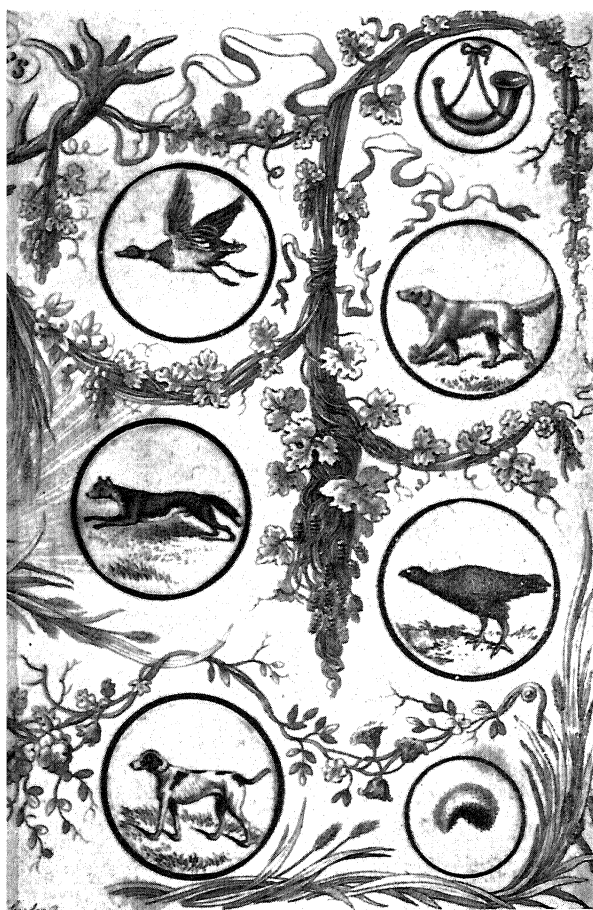
Keeping to the chronological path we have trodden well enough so far it is necessary to mention the undeservedly famous *Rural Sports* by William Daniel (1801-2). This work referred to British dogs in both volumes ; but as with many other Reverend gentlemen (especially the Rev. C. Macdonald, whose tales of his St. Bernard were as tall as his tower built to commemorate it), Daniel suffered from an incurable form of story telling and, moreover, completely lacked the ability for original investigation. Still, in all fairness to him, it must be admitted that most early writers on the dog were extravagant in their anecdotes, too fond of cribbing, and extremely careless. However, a few of the copperplate engravings in *Rural Sports* make up for the faulty text : the picture of Daniel's English Setter "Beau" by Reinagle is first class ; the Spanish Pointer by Stubbs is typical of both artist and dog ; the Gilpin painting of Colonel Thornton's brace of Pointers, "Pluto" and "Juno,"* reveals fine treatment on the one hand, but goggle-eyed and dish-faced dogs on the other. And of course the portrait of "Slut," the pointing pig, added in the *Supplement* is fascinating enough.

Close upon the heels of Daniel's compilation, W. Taplin compiled a large two-volume work, called *The*

*On the weight of all the evidence available I would say the claim that these dogs stood on point for an hour and a quarter while Gilpin made his preliminary sketches is true.

Sportsman's Cabinet, or a Correct Delineation of the Canine Races (1803-4). This title could well have dispensed with the first four words as the book is entirely a dog book . . . it is in fact the third English dog book to be published. Compiled by a sportsman who defied conciseness as he did the Game Laws (being an unlanded gentleman willing to pay the £5 fine for every bird he shot !), the chapters are both long-winded and pedantic. However, the book is exceedingly valuable to the student of British dogs inasmuch as it contains excellent illustrations of every British breed mentioned in the work. This book has fifty illustrations by Reinagle, Bewick, Rysbrack and Pugin. Of these the Reinagle plates and Bewick woodcut vignettes are nearly all of dogs . . . John Scott having engraved the Reinagle plates. Although it is rather late in the day to say so, the Reinagle paintings from which the body of the illustrations have been taken are excellent, and compare very favourably with the work of Gilpin and Cooper, all being far superior to the later dog work of Harvey, W. P. Smith, Radcliffe, Jesse and Landseer. The plates of the Greyhounds, Bulldog, Mastiff, Shepherd's Dog, Springer Spaniel, Terriers (Old English Whites ?), "Irish Greyhound," and Foxhounds are the best of the British breeds ; and in consequence have been reproduced (and plagiarized) extensively during the past century and a half.

The centuries-old pastime of bull-baiting is not only dealt with at length by Taplin in the first volume of his *The Sportsman's Cabinet* (1803), but is also given a chapter in his *The Sporting Dictionary* (1803). This book claims to be a "Rural Repository of General



From the author's collection

PLATE 7. THOMAS GOSDEN'S FAMOUS BUTTONS

In 1821 the famous binder Thomas Gosden edited and issued impressions from a set of silver buttons relative to the sports of the field. They were designed by Abraham Cooper and engraved by John Scott. The set from which this illustration is taken was the editor's own set, and the sixteen discs are pasted in position on the sheet so exquisitely decorated. Both the Large Paper and Small Paper issues are practically unobtainable to-day, having been exceptionally rare even at the end of the nineteenth century. Gosden's initials appear in reverse on the powder-flask in the top left corner.

Information upon every Subject Appertaining to the Sports of the Field" . . . its two illustrated volumes are scarce to-day. Bull-baiting has been dealt with specifically by later authors as well, of course, and contemporarily by Strutt in his *The Sports and Pastimes of the People of England* (1801).

In 1804 Richard Thornhill's book, *The Shooting Directory*, was published. Although this work appears to have been quite unknown to Watson, Leighton and Ash, it contains considerable material on British dogs. While it is not possible here to discuss at length Thornhill's work (relatively much of which is original), it is interesting to note that this author not only criticises the "palpable falsehoods" in Taplin's *The Sportsman's Cabinet*, but dares to challenge the authority of Buffon.* Thornhill dislikes "feather-bed gunners" and prefers a sportsman to carry and load his own guns, and above all to know his dogs well. He had some first-class English Setters himself (one brace of which were valued at 200 guineas) and took a keen interest in Irish Setters as well . . . in referring to the old red-and-white Irish Setter (now being newly "discovered"), Thornhill states "There is not a country in Europe that can boast of finer Setters than Ireland."

This book is excessively scarce to-day and very few copies of the first issue remain, in which the pages 215-20 are intact: these contain the letters of the Duke

*Despite Thornhill's calling Buffon "a wonderful clever and intelligent person" he deserves recognition as one of the first British dog writers to disagree (and rightly so) with that naturalist's statement that the dog (*Canis familiaris*) and the wolf (*Canis lupus*) belong to separate genera.

of Richmond, when he was Master General of the Ordnance, in 1791, in which as Thornhill says, "His Grace wished to come the *old soldier*" over Joseph Manton, the gun maker of Berkeley Square, London, in an effort to obtain Manton's rifling invention. Subsequent issues lacked these pages. The frontispiece of this book (of which the author has Thomas Gosden's personal copy of the first issue, exquisitely bound by him and bearing the Gosden bookplate, engraved by John Scott, and the engraving of "Doll," his celebrated Pointer) is a portrait of Thornhill with his Setter and Pointer. There are also six sepia aquatint engravings by T. Medland of shooting scenes in various parts of the British Isles, and shewing the local sporting breeds of dogs. John Scott was an outstandingly good engraver of dogs and sporting scenes. In 1810 another edition of Beckford's classic *Thoughts on Hunting* was published, this with eight Scott engravings.

Later, John Lawrence published his dog books. These were a small "Monthly Remembrancer" called *The Sportsman's Calendar* (1818), *British Field Sports* (1818), a medium-sized book, and a large work mainly on dogs, but having fifty-two pages on horses, *The Sportsman's Repository* (1820).

The Reinagle plates engraved by Scott are reproduced in *The Sportsman's Repository*. The title page is illustrated by the Pointer "Scott" and two brace of birds (the frontispiece of *The Sportsman's Cabinet*, volume two, 1804). Numerous Bewick woodcut vignettes are used as tail-pieces. The engravings after Marshall, Gilpin, Stubbs, Cooper,

Sartorius the Younger, and Seymour, are, of course, of horses. Generally the same British breeds feature in this book, although Lawrence gives plenty of information.

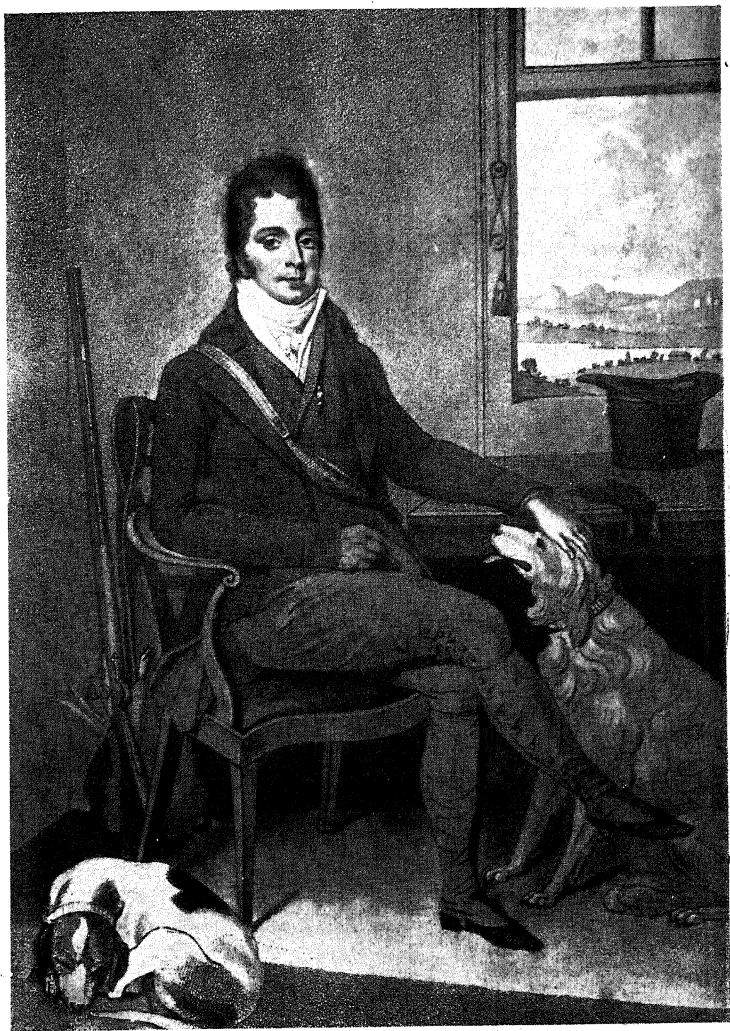
The anecdotal and biographical volumes both large and small of British sporting dogs flourished during the first half of the nineteenth century. Numerous were the "Cabinets" and "Companions," "Repositories" and "Guides," "Directories" and "Recreations" appearing under the distinguished patronage of scholars, divines and sportsmen of the period. But of these books, T. B. Johnson, in his preface to *The Complete Sportsman* (1817), writes: "On the subject of Field Sports, but little has made its appearance; and this little has not been more remarkable for the expensive manner in which it has been ushered into the world, than for its slovenly carelessness, want of connection, and frequent absurdity. None of the publications, in fact, on this subject, contain that plain introductory information so essential to the novice; they are, for the most part, made up of common place observation, and unblushingly copied from one book to another."

In this book Thomas B. Johnson* also naively summed up the prodigious hunting exploits of the early clergy by stating that the bishops and arch-

*Johnson actually published *The Complete Sportsman* (1817) under the nom-de-plume of "T. H. Needham." Furthermore, his earlier book, *The Shooter's Guide* (1811) was issued under the nom-de-plume of B. Thomas"; but his later works, *The Shooter's Companion* (1819) and *The Gamekeeper's Directory* (N.D.) were published over his own name. He was also editor of a monthly magazine, *The Sportsman's Cabinet*, from its birth in 1832 until its death the following year.

deacons hunted too much and tended their flocks too little: which is much the same criticism as that levelled at the Rev. John Russell (originator of the Parson Jack Russell Terrier), who was well known in the time of Thomas B. Johnson and his son John B. Johnson. Russell, whose hunting boots so often peeped from under his cassock, was said to be "equally good in the wood as in the pig-skin" (as expert in the pulpit as in the saddle). And much the same could be said of his reverend friends J. Froude, John Boyce, Pomeroy Gilbert, E. Clarke, W. H. Karslake, the Templers, and dozens of other sporting parsons of last century.

Johnson's *The Complete Sportsman* was probably the first dog book to be published by the house of Simpkin Marshall, Ltd., who have been associated with British dog books about as long as any firm, although they have not published as much as they have distributed. Longmans Green & Co., (who published the first breed book, in 1872), Sampson Low, Marston & Co., L. Upcott Gill, Horace Cox, John Murray, William Blackwood & Sons, and George Routledge & Sons published most of the British dog books of the nineteenth century.



From the author's collection

PLATE 8. RICHARD BADHAM THORNHILL

The only book R. B. Thornhill ever wrote was at once the subject of vicious suppression and later one of the rarities of dog literature. Although known to Arkwright and Schwerdt it was unknown to Watson, Leighton and Ash (even the Schwerdt copy was the expurgated issue). The portrait above is from the frontispiece of the first issue, engraved by Medland after Bell. In error the owner's name on the Pointer's collar reads "R. Thonhill"

VI

EGAN'S SPORTING AGE

ABOUT this time interest in rat-killing and dog-fighting contests, in which Bulldog and Bull Terrier types were matched, was becoming widespread. The Amphitheatre (or Cock Pit), Duck Lane, Westminster, was about the most notorious place of combat, and its candle-lit pit appears in many a sporting print. A great devotee of these pastimes was Pierce Egan, a prolific writer, whose sporting spiv vocabulary outshone even Arthur Heald—perhaps his nearest approach of to-day. Accounts of many celebrated dogs appear in his books and are well worth studying if the student can spare the time and money.

A racy sort of Gervase Markham, Egan's first important book is *Sporting Anecdotes* (1820). This work covers most sports from archery to cockfighting, but only concerns us as a record of dog-fighting contests in the Westminster Pit. His next book is *Life in London* (1821—the first issue lacks the footnote to page 9), and this is valuable for the thirty-six coloured plates by I. R. and G. Cruikshank. Pierce Egan really deserves a study by himself, as this work holds a wealth of information and is packed with vitality. Unfortunately, Egan's books are very scarce, especially his *Life in London* and his article in *Annals of Sporting* (1822). In the first volume of the latter work, Egan has much to say on the "Bull-Terrier," and this is important as it is probably the earliest record of the breed being called by its modern name (without being

pedantic, the hyphen need cause no alarm). Egan says, "The true bred Bulldog is but a dull companion and the Terrier does not flash much size, nor is sufficiently smart or cocking—the modern mixed dog includes all of these qualities, and is of a pleasant airy temper."

The Bull Terrier came into some prominence partly as a result of the rat-killing contests of this period (as did the old Black-and-Tan Terrier* or Manchester Terrier), and in 1829 Thomas Brown gave the Bull Terrier a separate chapter under its own name in his *Biographical Sketches and Authentic Anecdotes of Dogs*. This, the first dog book to be published in Scotland, is now extremely hard to find . . . the best reports of it have been given by Jesse and Watson in their *Researches into the History of the British Dog*, and *The Dog Book*, respectively. The Bull Terrier appears a little later again, in colour for the first time, in *Dogs* (1840) by Hamilton Smith. From the lay point of view this book is the third dog book to be published with coloured plates (the second being *The Sportsman's Annual*—1836), but from a strictly cynological and bibliographical viewpoint, is the fourth, as Smith had published an earlier book called *Dogs* (1839) having coloured plates.

*The most celebrated rat-killing dog of all time, "Billy," is claimed by most authors as of the Black-and-Tan Terrier breed, and is described as such by Hignett in Leighton's *New Book of the Dog* (1907). I am of the opinion, however, that this dog was practically a purebred Bulldog, as its pedigree and various prints shew. As depicted on an original coloured aquatint engraving shewing "Billy . . . Killing 100 Rats in Five Minutes and a Half, on the 22nd April, 1823" the dog is, in fact, almost identical with the famous Bulldog bitch "Rosa," painted by Abraham Cooper (c. 1816), both in form and colour.

As some confusion among dog writers appears evident concerning Smith's books, it may be worth noting that his 1839 book is called Vol. 1 on the title page and is Vol. 9 of Jardine's "The Naturalist's Library": His *Dogs* (1840) is, therefore, Vol. 2 of his own work, and is also Vol. 10 of Jardine's series, "The Naturalist's Library". Smith's Vol. 1 of *Dogs* (1839) appears to be unknown to dog writers, and his Vol. 2 of the same work (1840) is almost invariably given the wrong date of 1843, especially by contributors to encyclopoedias who, in the main, have copied Arkwright, through Lytton and Ash, managing to get past the censorship of hard-worked editors. Whilst Vol. 1 of *Dogs* deals principally with wild dogs and Vol. 2 with the domestic breeds, each is of equal importance to the cynological student, and in any case the sections do not deserve being divorced as they form one unit which could well be termed *Dogs* (1839-40).

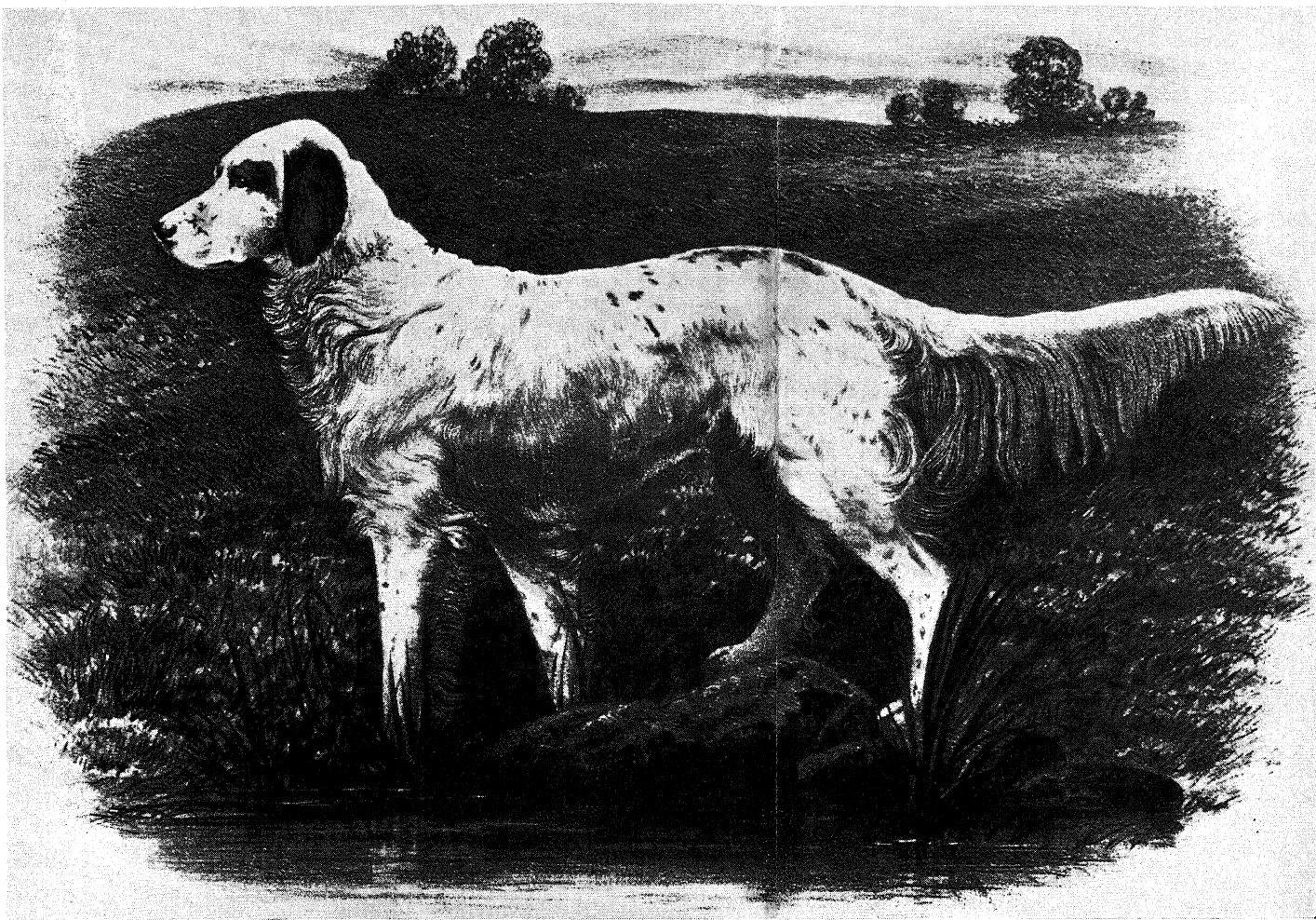
In Vol. 1 there are thirty* coloured plates of canine forms from the Dingo to the Pariah: in Vol. 2 of thirty-four plates, twenty-three are of domestic breeds and in colour; all the plates are engraved by Lizars after Hamilton Smith, and coloured by hand.

So far our task of surveying the history of British dogs through its own and kindred literature has been simple enough, the most difficult part having been to omit reference to many books both well known and obscure, which are either unreliable or do not treat the British breeds sufficiently for inclusion here.

*The title page bears the hackneyed Landseer picture of two St. Bernards "reviving" a frozen traveller, a portrait of Pallas the zoologist as frontispiece, and a plate of Newfoundland and other skulls making a total of thirty-three.

However, from about the middle of the nineteenth century onwards the task becomes extremely complex and much too heavy to treat here. The appearance of scores of small books on specific breeds of British dogs clamour for inclusion in any review of this kind ; the innumerable volumes of anecdotes, biographical sketches of dogs, and anthologies and tributes require at least some sifting for the material information many of them contain on our native types. And an even greater labour lies in threshing the thousands of stud books, catalogues, tracts and pamphlets on dog shows, auctions and Trials in which our dogs have featured now for almost exactly a century.

All in all such a comprehensive task is beyond the accommodation of an introductory survey of this type, and, therefore, from the middle nineteenth century onwards it becomes increasingly necessary to limit it to only the truly great works of the last hundred years. Naturally enough these are not many, yet in our particular field we have several really outstanding volumes which will remain standard works of reference on dogs of their periods.



From the author's collection

PLATE 9. THE ENGLISH SETTER IN LAVERACK'S TIME

Edward Laverack wrote the first breed book in English, The Setter (1872). This was published by Longmans, who have published dog books for about a century and a half. The title is well known but the book is seldom seen, a facsimile printed in America having to serve as a working copy for most Setter enthusiasts. The illustration is of the better of the two coloured photographic plates from the original, the dog being "Fred 4th," a lemon and white Belton aged fifteen months by "Dash" out of "Moll," one of the strain which Laverack founded and has since made his name famous.

VII

JESSE, WALSH AND SHAW

THE first of these is the monumental compilation of George R. Jesse,* *Researches into the History of the British Dog* (1866). This is the first work of its kind, and although as in most pioneer works it contains pitfalls for the unwary, it is an extremely useful book, which deals with every facet of the British dog, especially from the historical and literary viewpoints. Gerald Massey, one of our few authorities on British dog books, describes the work in his *Catalogue of Dog Books* (1945) as "An exceedingly important book, the first to deal at any length with the history of Dogs from evidence supplied by earlier records compiled by man".

The year 1867 saw the publication of the first edition of *The Dogs of the British Islands*, an important work on all the better-known breeds, and embodying the views of numerous British breeders. This book, which enjoyed considerable success through several editions, was edited by "Stonehenge" (J. H. Walsh, then editor of *The Field*) mainly from articles and letters previously published in his journal. The first edition (1867) contains twenty-nine woodcut engravings of selected dogs of exhibition breeding, and these were increased until the fifth and last edition (1886)

*This author should not be confused with Edward Jesse, who was responsible for *Anecdotes of Dogs* (1846), an undeservingly famous little book containing exaggerated tales and filched illustrations of numerous breeds.

has fifty-eight generally good illustrations.* Among these are the fine engravings of the Greyhounds "Master McGrath" and "Bab at the Bowster," Captain Graham's Irish Wolfhounds "Brian" and "Sheelah," the Smooth-haired Fox Terriers "Olive" and "Bitters," the Deerhound "Bran," Mr. Purcell Llewellyn's English Setter "Countess," Mr. Hink's white Bull Terrier "Madman," and Mr. Pratt's Skye Terriers "Sandy Grant" and "Piper," all being British-bred specimens of considerable influence on their breeds. The contributors include Hugh Dalziel and George Krehl, two important writers of the time.

Treatises on particular breeds had by this time been appearing over a period of half a century, especially on the Greyhound and the Irish Wolfhound, but in 1872 a work of exceptional merit was published. This is *The Setter*, by Edward Laverack, who was the pioneer breeder of the strain of English Setters, which ever since has borne his name first in the British Isles and later abroad. This book is the first ever published on Setters and describes the English, Irish and Gordon breeds in detail, and also mentions the white Llanidloes Setter and the all-black Welsh Setters.† Moreover, the book is entirely free from what Fowler would have called "pomposities," being the practical breeding

*These are certainly far superior to the illustrations used in Walsh's *The Dog in Health and Disease* (1859), too many of which are taken after Youatt, while the remainder by Wells do not even approach the Baker engravings used in Walsh's later work.

†At the time of writing there is an all-black Welsh Setter in Aberystwyth, and the white curly-coated Llanidloes dog is still in existence on the east side of Plynlimon. For descriptions of these two very old breeds see *Dogs in Britain* (1948), p. 241.

experiences of a sportsman writing in the "sear and yellow leaf" of his seventy-third year. The book has a coloured lithograph portrait of the ten-year-old Blue Belton "Dash" as frontispiece, and a similar plate of one of this dog's progeny, the lemon-and-white "Fred 4th (see Plate 9)." A facsimile edition (1945) has to serve as a working copy in many libraries to-day as the original is quite scarce.

The next really important work appeared in 1879-81 as *The Illustrated Book of the Dog*, by Vero Shaw. This is the largest work of the nineteenth century to be published in English, having coloured plates of celebrated show dogs. Like Jesse, Vero Shaw was a true cynological pathfinder; and although his book contains the winnowed data of Walsh and Pearce (and several foreign writers) there is a substantial amount that is original. It is not generally known that this book was so widely accepted as a standard work on dogs that its German edition, translated and enlarged by von Schmiedeberg, and illustrated by Beckmann and Sperling, won the 1883 State Medal in Berlin and first prize in Vienna in 1884.

The twenty-eight coloured quarto plates of Shaw's great work portray most of the well-known breeds (some for the first time); with the exception of the Dalmatian, whose geometrically placed spots appear to have been conceived on the limestone plates,* all are valuable to the student of British prize dogs of the period. Some of the large woodcut engravings are

*In all fairness to the book and the engravers I should add that even master craftsmen such as Bewick, Reinagle and Leney have depicted the Dalmatian in much the same design as Titian and the School of Giorgione painted leopards.

obviously taken from Fitzinger's *Die Hund und seine Rassen* (1876). But no matter . . . they have themselves been widely exploited by later writers.

Comprehensive dog books by Dalziel, Lee and Drury burst into print in the last two decades of the nineteenth century ; not with the hearty abandon of the literature of Gordon Stables perhaps, but nevertheless lacking the care, the consistency, and the planning so apparent in the few major works which followed. Although these books are not of vital importance to us to-day, they are quite worth a study.



By courtesy of The Illustrated London News

PLATE 10. JOHN HENRY WALSH

In his later life Walsh was better known as "Stonehenge," the author of books on dogs, rural sports, shooting and guns. He was editor of The Field magazine and an active judge at dog shows. Portraits of Walsh are scarce, there being none at the British Museum or The Field office. The above is from a woodcut published in 1888.

VIII

THE EFFECT OF DOG SHOWS

BY the turn of the century the pastime of exhibiting dogs was having a powerful influence upon canine literature, and accordingly most of the specimens selected for illustration in the new really large books were almost invariably of champion stock and well-known dogs. The sporting hobby of dog showing had developed over a period of at least fifty years, it should be remembered. Moreover, its growth had been phenomenal. It had developed from the shady exhibitions (or "leads" as they were at first called) held in public houses* about 1840 to the giant expositions held at Birmingham and the Crystal Palace, London. For at least a decade shows of Spaniels, Terriers and Toy Dogs were held under convivial but unsatisfactory administration before the really important open shows took place in Newcastle-on-Tyne and Birmingham in 1859. These events were quite different from the early tavern "leads" which generally preceded rat killings and dog fights. These in fact were the forerunners of gigantic undertakings like the first Great International Dog Show held in the Agricultural Hall, London, from 25-30 May, 1863, and the world-famous Cruft's Dog Show (Cruft's "Canine Carnival," as it has sometimes been so aptly named), held annually until the beginning of the Second World War and lately revived.

*The "establishments" of Jemmy Shaw and Charley Aistrop near the Haymarket and in St. Giles, London, were roaring favourites.

With the success of organized dog shows some form of control naturally came into being, and so in 1873 the English Kennel Club was founded, in due course becoming the canine governing body of England, while other British Kennel Clubs took over the reins of dogdom in the other countries of the British Isles. These bodies eventually stabilized dog showing and materially helped to eradicate the poor sportsmanship so apparent in the earlier contests.

Relatively simple and by no means harsh, the rules of the Kennel Clubs do much to maintain a high standard of efficiency and fairness in British dog shows held under their jurisdiction. With such powerful forces having come into being during the last quarter of the nineteenth century, it was perfectly natural that the literature of the dog should by the turn of the century begin to shew almost revolutionary changes. A vast readership was awaiting books of a considerable higher standard than it had hitherto been given, and new and original work was needed. The old rehashed cynological potage of the last half century would not suit the twentieth century dog breeders, who in the main knew quite a lot about dogs and had the leisure to carry out individual research. Furthermore, various semi-technical journals and trade papers, as well as the *Kennel Club Calendar and Stud Book*, kept British dog breeders reasonably well informed.

The first of the great cynological works of the twentieth century was well timed, therefore, when it appeared in 1906. This book, *The Dog Book*, was written by James Watson, a Scot, who was probably our first sports editor of a daily newspaper. Watson

carried out an incredible amount of research, and although this book by no means represents his first work it remains even to-day a monument to the prodigious labour his check-work involved. *The Dog Book* was originally published in ten parts in the U.S.A., but its first English appearance, over the colophon of the Heinemann windmill, was in 1906. Its quarter of a million words naturally embrace most well-known British breeds and varieties, some with detail and some without, for although this large work for some reason carries no index many breeds of British interest can be found therein if the reader is sufficiently diligent. Of the book itself, padded out on thick paper to two large volumes, it can be said that it is easily the finest book on dogs written by a British writer until Ash's superb *Dogs: Their History and Development* appeared in 1927. Moreover, Watson's book is copiously illustrated with reproductions of paintings and important early prints as well as the usual photographs of contemporary prize winning dogs.

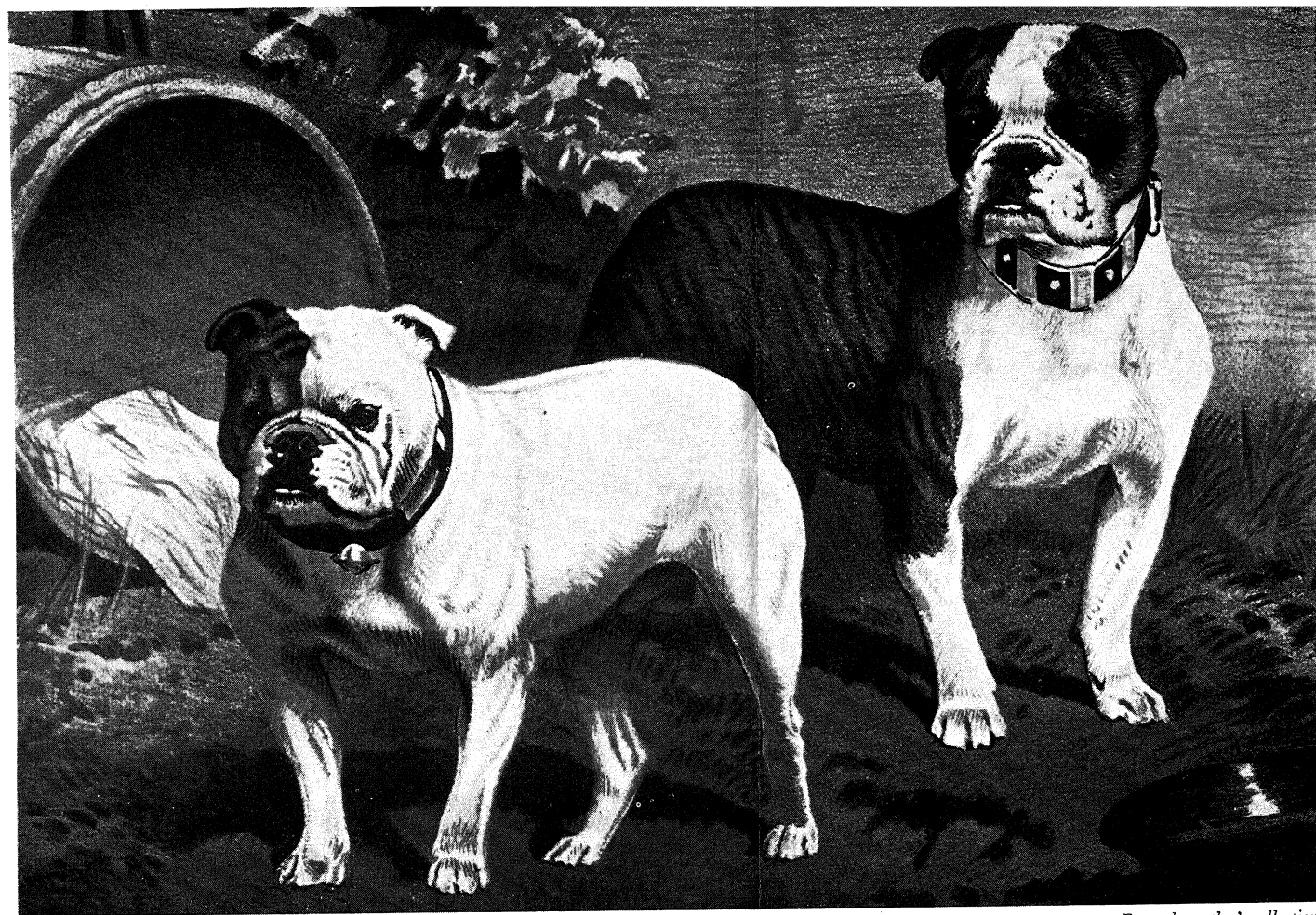
Watson quotes liberally from the best of the earlier authors and so saves the student of British dogs much wider reading. His chapters on Spaniels and Setters are extremely valuable and contain much of the now very rare book of Laverack's already dealt with. In this respect Watson's book is probably the forerunner of Ash's big work, as there is little doubt that Watson drew attention to important but obscure references to early British breeds which would otherwise have been missed by Ash and even ourselves.

Watson's *The Dog Book* was the first general work to publish reproductions of paintings and engravings

of dogs on a liberal scale, but the extremely well-produced book by William Arkwright, *The Pointer and His Predecessors* (1902), had already included some forty such illustrations having connection with the Pointer. Now although this is essentially a one-breed book, it is of value in any survey of British sporting dogs generally. Indeed, it is a most sumptuous work, lavishly produced, and in consequence, extremely rare.

The next important general work by a British writer is that by our penultimate authority, Robert Leighton. This book is *The New Book of the Dog* (1907), which will remain an important work for all time. Leighton wrote quietly and took great pains with his work. His book covered practically every well-known breed and was certainly the first British work to describe many of the varieties of the continental mainland of Europe and Asia.* Profusely illustrated with coloured plates and photographs, the book dealt with all the important British breeds of the time, some of the chapters being written by eminent authorities and breeders. Incidentally, Leighton too realized the important bearing of art (particularly as expressed in bas-relief, ceramic decoration, sculpture and paintings by the great masters) upon the history of dog breeds, and he reproduced hundreds of photographs tracing the evolution of canine types; these, in addition to the numerous excellent coloured plates by artists of

*Some of the articles by Leighton himself on relatively rare breeds appear to me to have been influenced by de Bylant's *Les Races de Chiens* (1894), of which incredibly comprehensive work an edition (the third) was published in 1905 with the text covering over 300 breeds and varieties written in French, English, German and Dutch.



From the author's collection

PLATE 11. VERO SHAW'S "SMASHER" (BULLDOG)

The larger dog (a striped-brindle and white Bulldog) is "Smasher," by "Master Gully" out of "Nettle," the property of Vero Shaw, who later sold it to the president of the Bulldog Club. The smaller dog is "Doon Brae" (the property of Captain Holdsworth), a prominent winner in the eighteen seventies and descended from "Sheffield Crib," whose pedigree was disputed. The illustration is from a coloured plate in the first issue of the first edition (1879-81) of The Illustrated Book of the Dog by Vero Shaw.

repute, including Maud Earl and Lilian Cheviot. The special edition prepared for subscribers (1907) is an unusually attractive set of four quarto volumes, having as frontispiece a coloured anatomical model which reveals the skeleton, muscles and viscera of a dog by a most ingenious folding device . . . consequently this is seldom found intact.

British Toy Dogs feature in several books written during the first decade of the twentieth century, some of these being the first specialist literature on the group. Following these books came *Toy Dogs and Their Ancestors** (1911) by the Hon. Mrs. Neville Lytton. This work, which is now excessively scarce, followed the trend of the cynological pathfinders in reproducing many of the great paintings and important prints containing evidence of the antiquity of the Miniature breeds, and in its specialist field still remains a standard work on Toy Dogs of British and foreign extraction.

The last and undoubtedly the greatest work on the dog ever printed in English is *Dogs: Their History and Development* (1927) by Edward C. Ash. Like Watson, Ash had learned not to place too much reliance on the earlier writers, consequently, although he took heed of their statements, he checked them himself from all available sources. Indeed, Ash went so deep into the early history of each breed that he accumulated a hitherto undreamed of mass of data, which he generally sorted out clearly and presented in a very readable

*This is not a general work on dogs but it is nevertheless of such immense importance that no study of British Dogs should be attempted without it. Judith Lytton's text is straight to the point, and although her bibliographical information is pretty haywire one can learn as much from her writings as from the 346 line illustrations.

form. His best and permanent reference work is *Dogs: Their History and Development*. This is a terrific work published in two quarto volumes and illustrated by hundreds of excellent photographs of selected dogs and reproductions of paintings, prints, pottery and relief work.

There is no doubt that Ash's researches in the British Museum, paid handsome dividends although here and there errors crept into his books . . . especially into his smaller ones. His ready wit and cynicism is apparent in this book where, as on all other occasions, he ridicules many of the tall stories put forward in the nineteenth century by dog writers like J. C. Macdona ; and his criticisms of pictures like Landseer's rescue scenes in the Swiss Alps reveals a sensible approach in dealing with a subject which has too often been sentimentalized, yet too seldom given the dignity of a science. Ash had that rare faculty of seeing things through both ends of the telescope: where he suspected a casual reference in an early manuscript of leading to matter of some consequence, he enlarged upon it and spent months of search (sometimes with success and sometimes without) through ancient records to verify his theories; on the other hand, if common sense and a wide general knowledge of dog types suggested a hitherto undisputed "fact" might prove incorrect upon investigation, he would shrink its substance to a bare core and worry out the truth by dint of sheer hard work.

Of all the published literature on the dog, in any language, Ash's *Dogs: Their History and Development* remains the supreme effort for original work and investigation. This great book is not the last word on

dogs (no book could possibly be), but certainly it will reign supreme as a work of reference until well into the second half of this century.

In concluding this retrospect of the dogs of the British Isles in literature, we can scarcely fail to bear in mind that since 1927 several rather large books on dogs have been published, the largest of these being an encyclopoedia of three volumes. However, it is not intended here to review the mass-produced works which are only naturally good in some parts and not good in others, and where inaccuracies may be laid at the doors of too many contributors. In any case as the encyclopoedias are generally being revised it may be anticipated that the corrections will be sufficient to produce new books of greater value.

From the growth of the very literature of British dogs alone, one certainty projects above all others : this being that with the rapid improvement in dog shows, the ever-widening attraction of dog breeding in the British Isles and abroad, and the present lack of reliable cynologists of a scientific turn of mind the literature of British and foreign dogs will tend to become more and more specialized. We shall have less general works and more breed books.

The development of exhibitions, the multiplication of canine societies, the expansion of the dog-breeding industry, and its exchange of practical "know-how" through the medium of the canine Press all influence the general literature of the dog. Without these influences canine literature would tend to waver haphazardly near the borderline of sentimentality. Hence it is a good sign that breeders are beginning

to pay more attention to genetics than hitherto. Our canine literature in its true presentation of information and its honesty of purpose and presentation (so far preserved us, as against say political literature) is on the whole the representative window through which British dogdom is seen—the other shopwindow through which our goods are seen is the dog show. And it is as well to relate these facets of the whole as they should be, for the pedigree dog itself in all its hundreds of varieties, the dog show, the activities of the British Kennel Clubs and their subordinate bodies, the vast machinery of the really big industry of dog breeding, and the specialist literature of the dog world are irrevocably bound together.

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